

not the same

words and music by ben folds

Energico $\text{♩} = \text{ca. } 98$

[Intro.]

N.C.

C

The musical score for the intro section consists of two staves. The top staff is a treble clef staff with a 'C' key signature. It has four measures of silence followed by a measure of eighth-note chords. The bottom staff is a bass clef staff with a 'C' key signature. It has four measures of silence followed by a measure of eighth-note chords.

C

G/C

Fm6/C

C

The musical score for the verse section consists of two staves. The top staff is a treble clef staff with a 'C' key signature. It has four measures of silence followed by a measure of eighth-note chords. The bottom staff is a bass clef staff with a 'C' key signature. It has four measures of silence followed by a measure of eighth-note chords.

C G/C Fm6/C C

you

A C G C Fm6 C C

took a trip and climbed a tree at ro-bert sle - dge's par - ty. and

A musical score for a vocal performance. The top staff shows a melody in C major, starting with a half note followed by eighth notes. The lyrics "there you stayed" are written below the notes. The middle staff shows a harmonic progression: G, C, Fm6, and C. The lyrics "(un)til mor-ning came" are written below the notes. The bottom staff shows a bass line with eighth-note patterns.

B C G C

— af - ter that, you gave your life
took the word to je - sus christ.
and made it heard

Fm6 C

and af - ter all your friends went home you came down,
and eased the peo - ple's pain and for that you were i - dolized.

C Am Fmaj7 C
 ah.
 walk-ing tall you'd bought it all. you were not the same
 you were not the same

A musical score for a vocal performance. The top staff shows a melody in G major with lyrics: "af - ter that, ah. af - ter that un - til some-one died on the wa - ter slide." The chords indicated are Am and Fmaj7. The bottom staff shows harmonic bass notes corresponding to the chords above.

* D Fmaj7

C G

you were not the same af - ter that you've seen them } drop like fli - es from the
and you were not the same af - ter that you see them }

G Fmaj7 G 3x to Coda ♪

bright sun - ny skies. they come knock - ing at your door with this look in their eyes. you've got one -

Emaj7 G C

— good trick and you're hang-ing on, you're hang-ing on —

C 1. 2. C

to it. you

5

C Am Fmaj7 C

G Am Fmaj7 C

D.S. ♩ al Coda

G Fmaj7 G

— good trick and you're hang-ing on you're hang-ing on. (you see them)

Fmaj7 G Fmaj7 G

— you're hang-ing on, —
drop like flies.)

you're hang-ing on, —

Fmaj7 G Fmaj7 G

—
you hang-ing on. ____

Fmaj7 G/F Fm6

C G/C

Fm6 C C

zak and sara

words and music by ben folds

Giocoso ♩ = ca. 184 (♩ = ♩ = ♩)

Intro.

F

F7

B♭ F

A musical score for piano/vocal. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of three measures. Measure 1 starts with a piano dynamic (p) and a vocal entry on the first beat. Measures 2 and 3 show a continuous eighth-note pattern on the piano. The vocal part is present in the first measure and absent in the second and third measures. Measure 3 ends with a piano dynamic (ff).

B♭m F

F

F7

A musical score for piano/vocal. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of three measures. Measure 1 starts with a piano dynamic (p) and a vocal entry on the first beat. Measures 2 and 3 show a continuous eighth-note pattern on the piano. The vocal part is present in the first measure and absent in the second and third measures. Measure 3 ends with a piano dynamic (ff).

B♭ F B♭m F **A** F

sa - ra, spelled ...

— with - out ____ an "h" ____ was get - ting bored ____

on a pea - vey amp - in nine - teen eight - y -

four, while zak with - out ____ a "c" ____ tried out ____

C7

Gm7

— some new — guitars, — play — ing sa —

Gm7 C7

- ra with _ no "h" - s" fav - 'rite song. la da

C F

Fmaj7

Gm7 C

da da da _____ da da da.

Gm7 C

D F F7

da zak and sa - ra. woo.

ah. woo

ah. (then) she saw — the ten sa lights.

- ra would have pale spells where she lost time.
she saw — a pale eng - lish face.

F F7 B♭ F

she saw the fu - ture, she heard voi - ces from in -
some strange ma - chines re - peat - ing beats and thump - ing bass.

B♭m F F Gm7

side. the kind - of voi - ces she would soon -
— vi - sions of pills to put you in —

C7 I.
Gm7

— learn to de - ny — be - cause at home —
— a lov - ing trance.

Gm7 C7

— they got — her smacked. la da

G F **Fmaj7** **Gm7 C**

da da da da da la da da

Gm7 C **F** **Emaj7**

la da da da da da da la da da. —

Gm7 C **H** **E♭** **B♭**

— zak and sa - ra.

C **E♭** **B♭** *to Coda ♦*

imm. zak and sa - ra.

C

I Dm

zak called his dad —

Dm G7

a - bout lay - a - way plans. sa - ra told —

C F B♭

— the friend - ly sales - man that —

B♭ G7 B

"you'll all die in your cars." — and "why's it got - ta be dark?" —

C A7 C \sharp

and you'reall workin' in a sub-

A7 C \sharp J F F7

ma - rinc, _____

woo. _____

F Bb F F

ah. _____ ass - hole!"

woo. _____

F7 Bb F Bb F

ah. _____

ah. _____

12.

Gm7 C7

that make it pos - si - ble for all white boys to dance.

C7 Gm7

— and when zak fi-nished sa - ra's song.

C7 D.S. * al Coda

— sa - ra clapped.. la

* Coda F

woo.

F7 B♭ F B♭m F

woo.
la.

A hand-drawn musical score for voice and piano. The score consists of six systems of music, each with two staves: treble clef for the top staff and bass clef for the bottom staff. The music is in common time.

System 1: Key signature changes from F major to F7 to B♭ major. The vocal line includes lyrics "woo," and "la." with horizontal lines for vocalizing.

System 2: Key signature changes from B♭ major back to F major. The vocal line includes a short "woo."

System 3: Key signature changes from F major to B♭ major. The vocal line includes "la."

System 4: Key signature changes from B♭ major back to F major. The vocal line includes "woo."

System 5: Key signature changes from F major to B♭ major. The vocal line includes "la."

System 6: Key signature changes from B♭ major back to F major. The vocal line includes "la." with a series of eighth-note triplets at the end.

JESUSLAND

**Words and Music by
BEN FOLDS**

Rubato, quasi ad lib.

Еъ Аъ Дѣмажъ Вѣм

Steady drive $\omega = 104$

B6m9

Land. _____

Eb⁶
g

Ebsus⁴

Eb⁶₉

Bbm9

(cello)

Eb⁶

Ebsus⁴

Elo

Въм9

Eb⁶ Eb7sus₂⁴ 1. Eb⁶ 2. Eb⁶

Verse:

Glaad9

D♭

A♭

Glaad9 D♭ A♭

I. Take a walk.

Eb

Bbm

D♭

Eb

Out the gate, you go and nev - er stop.

Past dol - lar stores, and wig -

A♭

Eb

Bbm

— shops..

A quar-ter in — a cup, for ev - ry block.

And

D♭ E♭ B♭m9

watch the build - ings — grow — small-er as —

D♭maj7

— you go. —

2. Down the

§ Verse:

A♭

E♭

track.

(4.) lots.

Beau - ti - ful — Mc - Man - sions on a —
(3.) Broad - cast — to each house they drop your —
Cracked and — grow - ing grass you see it —

B♭m

D♭

E♭

hill —
name. —
all. —that ov - er - look — the high -
But no one knows your
From of - fi - ces — to —

A♭

E♭

- way. —
face. —
— farms. —

With riv - er - boat . ca - si - nos and ____
Bill-boards quot ing things you nev -
Cros-ses fly ing high a bove ____

To Coda Ø

To Coda ♪

B♭m D♭ E♭ A♭/B♭ E7 A♭/B♭

(2nd time)

— you still, — have yet to see — a soul. —
- er said. - You hang your head. and pray. —
— the malls.. A -

Chorus:

E♭ B♭m B♭m9 Fm

Je - sus - land.
For Je - sus - land.

E_b⁶

B_bm

Je - sus - land.
Je - sus - land.

B_bm9 Fm E_b⁶

G_badd9 D_b 1. A_b 2. A_b

3. Town to town.

G_badd9 D_b A_b B_b E_b

Miles and

mp

B♭ Cm9 B♭7 D♭

Puls - es glow from their homes.

D**add9** A**b** G**b** F7

You're not _____ a-lone. _____ Lights come on _____

G \flat add9 D \flat A \flat G \flat 9 D \flat

lawn.

A \flat *Instrumental* E \flat E \flat add9 E \flat

(violin) (cello)

B \flat m9 D \flat E \flat 7 A \flat

D.S. $\frac{2}{2}$ al Coda

E \flat E \flat add9 E \flat B \flat m9 D \flat E \flat 7

4. Park - ing

8

mp

Gadd9 D/F A6 Gadd9 D/F A6

Bbm9 Fm E6

je - sus - land.

Bbm E6

longe the walk - through je - sus - land.

Fm

Coda ϕ D \flat E7 Bbm

LATE

Words and Music by
BEN FOLDS

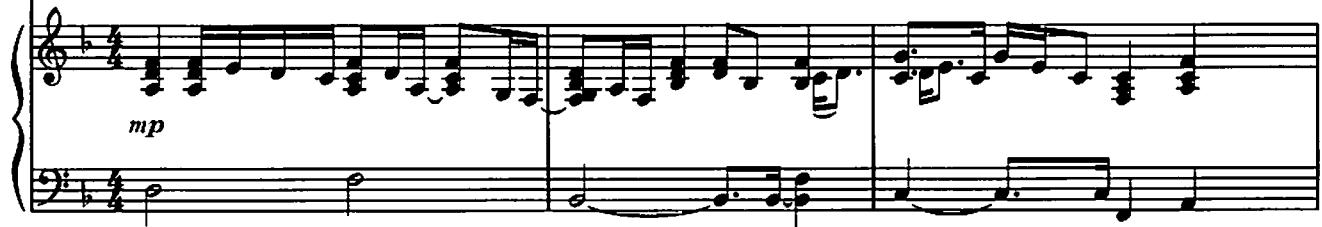
Moderately $\text{♩} = \text{ca. } 76\text{--}80$

Verse:

Dm F B♭ C F F/A



Un-der some dir - ty words , on a dir - ty wall, ,
eat-ing take - out by my-self. —



B♭

Gm

C

Gm

C

—

I played the shows. ,

got back in — the van , and put the walk -



B♭

B♭sus2

Dm

F

- man on. —

And you — were play-ing. ,

In some oth-er dive . a thou - sand miles .



B♭ B♭add2 C F F/A B♭

— a-way... I played a thou - sand times be-fore. —

Gm7

C

Gm7

C

B♭

And like pa-the-tic stars, the truck stops and the rock _club walls I al-ways knew. You

Chorus:

B♭add2

F

C

Csus4 C

saw them too; but you nev-er will — a-gain. It's too late.

p

mf

Gm

Gm9

B♭

F

Don't ____ you know; it's been _ too _

C Csus4 C B♭ B♭add2 B♭2(♯4)

— late, — for — a long — time..

Dm F F/A B♭ C F

El-li-ott, man - you played a fine — gui-tar. — And some dir - ty bas - ket-ball. —

B♭ Gm7 C Gm7 C

— The songs you wrote . get me through . a lot — just want to tell —

B♭ B♭add2 Chorus:
F

— you that. — But it's too late.
(Bkgd. vocals: Ahh _____)

C Csus4 C

Gm Gm9

B♭

It's too late.

ahh.)

Now, don't you know, —

F

C

Csus4

C

B♭

it's been too late

for a long time..

(Bkgd vocals cont. sim.)

B♭add2

B♭2(#4)

Interlude

Gm7

Csus4

C

F

C/E

Dm

F/C

Oh no. things were look-ing up least that's what

B♭

Gm7

Csus4

C

F

C/E

Dm

F/C

I heard.

Oh no.

some-one came and washed a-way your

B♭ A7/E Dm

hard - earned . peace _____ of mind.

Fadd9/C C B♭(11) B♭add9 F/A Gm7 F/A B♭

mp

Verse:

F/C C/G Dm F B♭

When des - p'reate sta - tic beats , the si - lence up ..

C F F/A B♭ Gm7 C Csus4 C

A qui-et truth ___ to calm , you down .. The songs you wrote .. got

Gm7 C B \flat B \flat add2

Chorus:

F C Csus4 C Gm Gm9

(Ahh. _____)

B \flat F C Csus4 C

No, don't you know, .. it's been __ too __ late .. for __ a long __
(Bkgd vocals cont. sim.)

I. II.

B \flat B \flat add2 B \flat 2(#4) B \flat add9

time. __ It's __ too __ late .. time.

YOU TO THANK

Words and Music by
BEN FOLDS

Freely

Piano part (top staff): B♭, C, F, rit. (ritardando), B♭, C, 8va (octave up).
Voice part (bottom staff): B♭, C, F, rit., a tempo, rit.

With a lilt $\text{J.} = 76$

Verse 1:

Piano part (top staff): B♭, C, F, F/A, B♭, C.
Voice part (bottom staff): By the time the buzz was wear - ing off, we were.

C7

F

B♭

C

standing out on the side - walk, with our tat - toos, ___ that looked like rings, in the

Piano part (top staff): C7, F, B♭, C.
Voice part (bottom staff): standing out on the side - walk, with our tat - toos, ___ that looked like rings, in the

B♭ C F B♭ C

Gifts piled high, our moms and dads shook hands. And the

C7 F B_b C

 par - ty of Po - lar - oid friends rent-ed a pool and hired a band.

B♭ F A/E Dm Am/C

May - be they knew more than we knew — as they danced and drank while we jumped off the

Chorus:

B♭

B♭m7

F

F/A

B♭

B♭/F

deep end —

I've — got you

to

C/E

C7/B♭

A7

A7/G

Dm/F

Dm/A

Gm/B♭

B♭/F

thank

for this.

Verse 3:

C/E

C/D

A/C♯

A7

B♭

C7

F

Christ-mas — came a-round. And

B♭

C6

C7

F

ev'-ry-thing was go-in' — to crap,

(and) for moms and dads, not a clue, to be had. Yeah we

B♭ C B♭ F

put on a pret-ty good act. And they seemed ___ to all ___ be-lieve ___ it. So we

A/E Dm Am/C B♭maj7 B♭m7

danced and smiled and pad-dled hard _____ be-neath it. ___ Oh, ___ I've got

Chorus:

F F/A B♭ B♭/F C/E C7/B♭ A7 A7/G

you to thank for

Dm/F Dm/A Gm/B♭ B♭/F C/E C/D A/C♯ A7

this.

Bridge:

Bb C/Bb Bb C/Bb

You can't say you've
(Bkgd. Vocals) Aah.
nev - er had a
doubt. And smoked it down. but
Aah.
real - ly want - ed
Aah.

Bb C A

Bb C/Bb C6/Bb Bb C/Bb

doubt. And smoked it down. but
Aah.

Bb C A A7

real - ly want - ed

Chorus:

F F/A B♭ B♭/F C/E C7/B♭ A A7/G

out.

Dm/F Dm/A Gm/B♭ B♭/F C/E C/D A/C♯ A

Oh gawd!

gliss.

Piano solo:

F B♭maj7 C13 A7

(See us.)

Dm/F B♭maj9 C6

Saag

Gm11 C13 A7 N.C.

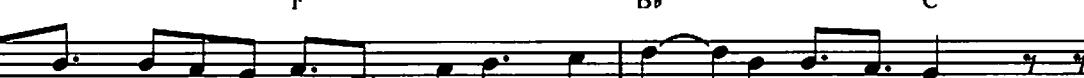
16 17 18

rit.

Verse 1 (reprise):

B♭ C F F/A B♭ C

By the time the buzz was wear-ing off, we were

C7 F B♭ C


B♭ C B♭ C B♭ C

hot _____ Ne-va - da sun. _____ And they won't

Chorus:

F F/A B♭ B♭/F C/E C7/B♭ A/E A7/G

fade. I've got

Dm/F Dm/A Gm/B♭ B♭/F C/E C/D A/C♯ J. = J

you to thank.

gliss.

Outro:

F6 F6/A B \flat maj7 B \flat maj7/F

C13/E C13/B \flat A7

Dm11 Gm13

gva

A7/E A/D A7/C# N.C.

TRUSTED

**Words and Music by
BEN FOLDS**

Moderately $\downarrow = 136$

Verse:

E♭ B♭ E♭ B♭

It's fun-ny I know,
but I'm dis-ap-point - ed - in - you..

A♭maj7 E♭ B♭

I thought you — could read - my - mind..

8

Chorus:

you're all - a - lone - be - hind - your eyes? - It seems to me -

E6 G7/B B7sus A6sus2 B6sus2

Bridge:

How does - it feel - to re - al - ize -

E6 B7sus A6sus2 B6sus2 B7/A6

Amaj7

looks like - you've - been read - ing my dia - ry in - stead.

B6 E6 B6

Am7(b5)

But I came home - car - ly - and saw that a drawer'd been - o - pened.

E6

Cm F Bb Eb

if you can't trust, you can't be trusted.

Bb Eb Bb Eb

Verse:

Caught in a dream;

picking up as-tral sig-nals.

(Bkgd. vcl): Ah

Some of them psy-

- chic, you'd bet-ter watch what you think..

Hap-pens to be ..

F9

A**bmaj7**

— that ev - ry - bod-y _ els - e's _ dreams are_

Ah

Freu - di-an clues -

E**b/Bb**E**bsus/Bb**B**b**A**b***Bridge:*E**b**

— you'd _ bet-ter watch _____ what you dream..

You wan - na see -

A**bsus2**B**b7sus**E**b**

— the oth - er side; —

what's go - ing on -

A**bsus2**B**b7sus**B**b7**G**7/B**C**m**

F

— be - hind . the eyes. —

Still it seems . if you . can't —

Fm7

A♭

A♭maj7

be?..

E♭

B♭

E♭

B♭

E♭

B♭

N.C. E♭

B♭

(palm-smash)

E♭

Am7(♭5)

The sun's com-ing up,

she's pulled all the blank • ets _ o - ver..

A♭maj7

E♭

Curled in a ball, —

like she's hid-

B♭ E♭

- ing from me. And — that's when I know, —

(palm-smash)

Am7(b5)

A♭maj7

she's gon - na be pissed. when she wakes up. — For ter - ri - ble things —

E♭/B♭

E♭sus/B♭

B♭

A♭

— I did — to her —

in her dreams.

(palm-smash)

Bridge:

E♭/G

Absus2

B♭7sus

B♭7

You wan - na see — the oth - er side; —

Chorus:

E♭/G

Absus2

B♭7sus

B♭7 G7/B

what's go - ing on — be - hind . the eyes. —

Still it seems —

Cm

F

B♭

E♭

— if you . can't — trust, you can't be trust - ed. —

B♭

F9/A

A♭maj7

E♭/G

Oo, ————— na na — na, —————

F9/A A**flat**maj7 E**flat**/G E**flat**add2/G E**flat**/G G19

 Na na na.

 B**flat**m B**flat**m9 Fm9

 — Don't you know that we're as close as we can be.

 A**flat** A**flat**maj7 E**flat**

 Hel - lo.

TIME

Steadily $\text{J} = 104$

Intro:

Words and Music by
BEN FOLDS

The intro consists of two measures of piano chords and one measure of bass guitar. The piano chords are D, C#7/G, Bm7, A7sus, D, C#7/G, Bm7, and A7sus. The bass guitar part is a simple eighth-note pattern.

Verses 1 & 2:

The vocal parts for Verses 1 and 2 are as follows:

1. Think of me, _____
 2. In your head _____

An instrumental break follows, featuring piano chords and bass guitar.

Bass gtr. (2nd time)

The vocal part continues with:

I can be _____ the
 Things I said _____

The vocal part concludes with:

prob - lem if _____ that's eas - side i - er.
 turn the mem - 'ry up - side down.

2 Pre-chorus I:

D C[#]7/G Bm7 A7sus D C[#]7/G Bm7

And it makes it bet - ter I know, but some - times it's hard -

semper

Chorus I:

A7sus Gmaj9 A11

— to swal - low. And in time I will fade a - way.

Synth.

Gmaj9 A11 Gmaj9

In time I won't hear what you're say - ing in time. But

Red.

A11 D C[#]7/G Bm7 A7sus

time takes time you know.

Elec. gr.

Ah.
Ah.

Gmaj9

A11

Gmaj9

In time — I won't hear what you're say - ing in time. But
Aah.

Aah.

γ

slide

Bridge:

A11

F#m

Dmaj7

time takes time you know. —

In — your head —

E9(no3rd)

Gmaj7

Bm/D

(and) move the pie - ces 'round. ——————

E9(no3rd)

Gmaj7

D5

— Things . I said —————— turn — the mem -

E7

Gmaj7

5

- 'ry up - side down. —

Aah

Aah

Aah —

Pre-chorus 2:

D

It might make it bet - ter I know,

Chorus 3:

Gmaj9

but some - times it's hard to swal - low.

And in time I

Aah. —

will fade a - way.

Gmaj9

A11

In time I

won't care what you're say -

Aah. —

—

Aah. —</div

Gmaj9 A11 Gmaj9

ing in time. But time takes time you know. Time take time you know.

Aah. _____

A11 Gmaj9 A11

time takes time you know. Time take time you know.

3 Elec. gtr.

Interlude 1:

Gmaj9/D A11/D Gmaj9/D

3 Elec. gtr.

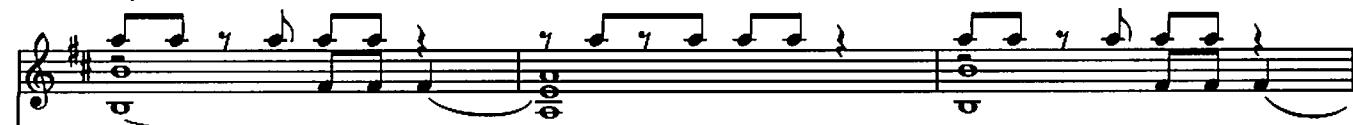
A11/D Gmaj9/D A11/D

Vocal Ensemble 1:

Gmaj9

AII

Gmaj9



Da - dat

da - da - dat

dat

da - da - dat.

Da - dat

da - da - dat

Aah. _____

Pah-dah - dah. _____

Pah-dah - dah. _____



AII

Gmaj9

AII



dat

da - da - dat.

Da - dat

da - da - dat

dat

da - da - dat.

Aah. _____

Pah-dah - dah. _____



Gmaj9

AII



Da - dat

da - da - dat

dat

da - da - dat.

Pah - dah - dah. _____



Interlude 2 (Piano solo):

Gmaj9/D

A11/D

Gmaj9/D

A11/D

gva

Vocal Ensemble 2:

Gmaj9

A11

Gmaj9

Aah. _____ Aah. _____ Aah. _____ Aah. _____ Aah. _____

A11 Gmaj9 A11
Aah. _____ Aah. _____ Aah. _____ Aah. _____ Aah. _____

gva

Gmaj9

A11

Gmaj9

Musical score for the Gmaj9 section. The vocal part consists of three lines of lyrics: "Aah. _____", "Pah dah-dah-dah.", and "Aah. _____". The piano part features a steady eighth-note bass line and a treble line with sixteenth-note patterns. The drums provide a constant eighth-note pattern.

A11

Gmaj9

A11

Musical score for the A11 and Gmaj9 sections. The vocal part continues with "Aah. _____". The piano part maintains its eighth-note bass line and sixteenth-note treble patterns. The drums continue their eighth-note pattern.

Outro:

Gmaj9/D

A11/D

Gmaj9/D

*Rhodes piano**Elec. gtr.*

Musical score for the Outro section. It features three staves: Rhodes piano (top), electric guitar (middle), and drums (bottom). The piano and guitar play eighth-note patterns, while the drums provide a steady eighth-note bass line.

A11/D

N.C.
Instruments gradually fade out

(x6)

snare drum

Musical score for the Outro section ending. The piano and guitar continue their eighth-note patterns, and the drums play a sixteenth-note snare drum pattern. The section ends with a gradual fade out over six measures.

SENTIMENTAL GUY

Words and Music by
BEN FOLDS

Moderato $\text{♩} = 108$

Verse

D

F#7/C#

Bm7

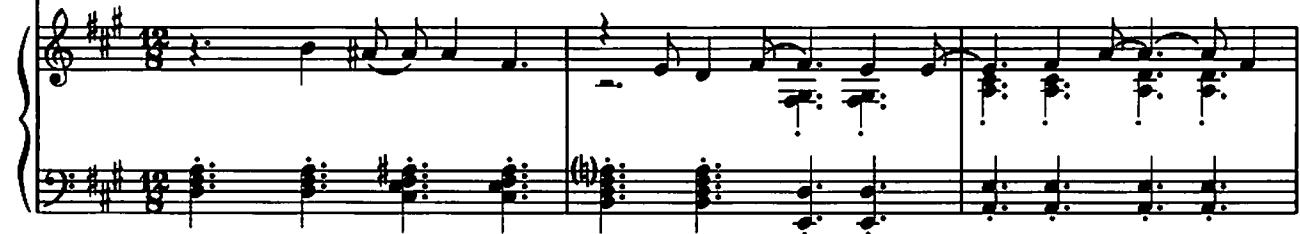
E9

A

Asus



1. There's a ___ mo - ment in my mind . I scrib - bled and ___ e -
2. Lit - tle things you said or did ___ are part ___ of me. ___ come
3. Peo - ple talk - ing and I'm watch - ing as flash - es of ___ their



To Coda ♪ Play 1st time only

A Bm7 A/C# D F#7/C# Bm7 E9 A Asus



A/C# Bm7 A/C# D F#7/C# Bm7 E9 A Asus



A9 D Em/G Dmaj9/C# Gmaj7/B D(add9)/A G/D A/D.C.

D.C. G/D A9 D Em/G Dmaj9/C# Gmaj7/B D(add9)/A G/D A/D.C.

G/D A9 D Em/G Dmaj9/C# Gmaj7/B D(add9)/A G/D A/D.C.

D(add9) A9 D Em/G Dmaj9/C# Gmaj7/B D(add9)/A G/D A/D.C.

- iice. } But I never - er thought - so much could change.

A A sus A Bm7 A/C# G D (add9)/F# E m9

seen - ti - men - tal guy. Now I'm - human - cd by the left - un - said. though prob - ly - no one I know now - would no -

A/C# Bm7 A/C# D F#7/C# Bm7 E9

2. Bridge:

D Em G+ G A7/E

You drift-ed far — a - way, far —

A B Bsus²/C# B/D# Em Em7 A Bm7 A/C#

— a - way . . . it seems. . . Time has stopped. . . The clock keeps go - ing.

rit.

G/D D(add9)/F# Em9 D(add9) Em A11 D G A

a tempo

D.C. al Coda

G/D Dmaj9/C# Gmaj7/B D(add9)/A Em/G A11 D G A

>>

Coda

Ah miss an - y - onc. — I don't miss an - y - thing. — Ah Ah

A A sus A/C# D Bm7 A/C# F#7/C#

nev - er thought - so - much would change. Ah Ah bkgd. Now I don't -

A/C# Bm7 A/C# D E#7 Bm7 E9

and fade to - yel - low in a box - in an at - tic. But I

D F#7/C# Bm7 E9 A A sus

Bm7 E9 A Asus A Bm7 A/C♯

Ah Ah

rit.

a tempo

G D(add9)/F♯ Em9 Dm(add9) Em A11 D

a tempo

G A G/D Dmaj9/C♯ Gmaj7/B Dadd2 Esus/G

PRISON FOOD

Words and Music by
BEN FOLDS

J = 132

Verses 1 & 2:

Dmaj9 Gmaj7 Dmaj9

We walked -
I said -
the earth. -
you know. -
We
The big - gest

Bass gtr. (2nd time)

The image shows a musical score for piano. It consists of two staves. The top staff is in common time and has a treble clef. It starts with a D major 9 chord (D, F#, A, C#) followed by a G major 7 chord (G, B, D, E). The lyrics "to go." are written below the notes. The right hand continues with a D major 9 chord (D, F#, A, C#) followed by a G major 7 chord (G, B, D, E), with the lyrics "A - lone.." written below. The left hand provides harmonic support with eighth-note chords. The bottom staff is also in common time and has a treble clef. It features a bass line with eighth-note chords. Dynamics include a forte dynamic (ff) and a piano dynamic (p). The score is presented on a white background with black musical notation.

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Chorus 1:

Am

G6

G

The musical score consists of two staves. The top staff is for the voice, starting with a whole note in Am, followed by a half note, a quarter note, and a dotted half note. The lyrics "a - lone —" are written below the notes. The bottom staff is for the piano, featuring a bass line with sustained notes and a treble line with eighth-note chords. The piano part ends with a bass note. The section then repeats with the same structure.

Interlude 1:

D6/9

The musical score consists of two staves for the piano. The top staff shows a simple harmonic progression with sustained notes. The bottom staff shows a more complex piano line with eighth-note chords and sustained notes, ending with a bass note.

Piano solo:

Gmaj7

The musical score consists of two staves for the piano. The top staff is mostly blank with a few sustained notes. The bottom staff features a rhythmic pattern of eighth-note chords and sustained notes, creating a harmonic base.

F#m7

Em9

F#m7

A13

A trace —

Verse 3:

Gmaj7

Dmaj9

Gmaj7

Dmaj9

— of me. —

that glows in my pe-riph - er - y. —

And

Gmaj7

Dmaj9

Gmaj7

Dmaj9

ev - ry time I turn to see. —

it goes. —

A - lone. —

Chorus 2:

Am G6 G

a - lone __ a - gain. __ A - lone. __

Am G6 G

a - lone __ a - gain. __ A - lone. __

Am G6 G

a - lone __ a - gain. __

Interlude 2:
D6/9

Bridge:
Am9

Floating by like a sa - tel - lite, to pass the time,

Dmaj9

you'll float by a - gain.

Am9

And I can tell you 'bout the lit - tle things so

Dmaj9

you don't think a - bout the big things for a while.

Interlude III (band):

Am9

Dmaj9

Am9

Dmaj9

Gmaj7

Dmaj9

Gmaj7

Verse 1 (reprise):

Gmaj7

Dmaj9

Gmaj7

Dmaj9

We walked .

the earth. .

We talked and nev-er spoke a word. .

Dmaj9 Gmaj7 Dmaj9 Gmaj7/D

— She won-ders who will be the first to go.

Dmaj7 Gmaj7/D Dmaj7

Gmaj7/D Dmaj7 Gmaj7/D Dmaj7

A-lone —

Chorus 3:

Am G6 G

a - lone — a - gain. — A - lone, —

Am G6 G

a - lone __ a - gain. __ A - lone, __

Am G6 G

a - lone __ a - gain. __ A - lone, __

Am G6 G

a - lone __ a - gain. __

Outro:

Dmaj9

Aah. _____

Aah. _____

GRACIE

Words and Music by
BEN FOLDS

Moderato $\text{♩} = 126$

Intro:

A E D E A E D E

A E D E Am7/C D A

Cb. ♫ ♪ ♪ ♪ ♪ ♪ ♪ ♪

A E D E Am7/C D A

Cb. ♫ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Verses 1 & 2:

A E D E A E

1. You can't fool me I saw you when you came out.
2. With your cards to your chest walk-ing on your toes.

Vc. solo: (2nd time)

Cb. (2nd time)

D E A E E

You've got your ma - ma's tastes but you got my
What you got in the box on - ly Gra - cie

A E D E D

mouth.
knows. —————— And you will al - ways have a
And I would nev - er try to

E D B

part of me. No - bod - y else is ev - er gon - na see Gra - cie -
make you be, An - y thing you did - n't real - ly wan - na be — Gra - cie -

A E D E A E D E

girl. —————— girl. ——————

Bridge:

D E/G# A Esus E E7 A

Time flies by in sec - onds. You're not a ba - by

Vc. solo:

E7 A D E7 A

Gra - cie you're my friend. You'll be a la - dy

E7 A D E $\overbrace{3}$

soon but un - til then, you got - ta do $\overbrace{3}$ what I -

A E D E A E D E

$\overbrace{3}$ say. -

Verse 3:

A E D E A E

You nod-ded off in my arms watch-ing T V.

L.H. pizz.

A E A E D E

I won't move you an inch ev - en though my

A E D E D

arm's a - sleep. One day you're gon - na

E D B

wan - na go, I hope we taught you ev - 'ry - thing you need to know. Gra - cie -

A E D E D E

girl. There will always be a part of me,

D N.C. E A E

no - bod - y else is c - ver gon - na see but you and — mc. *Vc. solo:*

D E A E D E A E

My lit - tle girl, my Gra - cie girl.

D E Am7/C D A

Vc. solo:

LANDED

Words and Music by
BEN FOLDS

Moderately ♩ = 84

Intro:

The musical score for the intro consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The intro begins with a B-flat chord, followed by an Fm(add9) chord, an E-flat chord, a B-flat(add9) chord, an A-flat chord, and an E-flat chord. The melody is primarily in the treble clef staff, with some bass notes in the bass clef staff.

This section continues the intro's harmonic pattern: B-flat, Fm(add9), E-flat, and B-flat(add9). The bass line is more prominent here, featuring eighth-note patterns in the bass clef staff.

Verse 1:

The verse begins with a piano introduction consisting of a B-flat chord, an E-flat chord, a B-flat chord, a B-flat chord, and an F/A chord. The lyrics "We'd hit the bot-tom . . . I thought it was my _ fault" are sung over this accompaniment. The piano part then continues with a series of chords and sustained notes.

The piano accompaniment continues with a Gm7 chord, an E-flatmaj7 chord, and an F chord. The lyrics "and in a way I guess . . . it was. . ." and "I'm just now find - ing out . . ." are sung over this accompaniment. The piano part ends with a final F chord.

Verse 2:

F7sus/E♭

36

F/A

what it was all a-bout. —

We moved to the West Coast.

a-way from ev'-ry-one.

Gm7

Ekmajz

F/A

she nev-er told me that — you called.

back when I — was still —

F7/E4

¶ Chorus:

13

Fm(add9)

I was still in love. 'Til I o-pened my eyes - and walked out __ the door, and the

Cm9

Eb

B4

EL

clouds came tum-bl-ing down. — And it's bye-bye, — good-bye. — I ___ tried. —

{ And 1

B♭ Fm(add9) Cm9

twist - ed it wrong just to make it right,
Tread-ing the sea - of her trou - bled mind,
had to leave my - self be - hind.
had to leave my - self be - hind.
And I've been sing - ing

E♭ B♭ E♭ B♭ Cm Cm7/B♭

To Coda ♪

fly - ing __ high __ all __ night. __
bye - bye. __ good - bye I __ tried. __
So come pick _ me _ up; -

E/A B♭ Fm(add9) E♭ B♭(add9)

I've land - ed. —

A♭ E♭ B♭ B♭ F(add9)

A musical score for piano. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords. The key signature changes throughout the measure, indicated by labels above the staff: E♭, B♭(add9), A♭, E♭, B♭, and E♭. The time signature is common time.

Verse 3:

B♭ F/A

The dai - ly dra - mas, _____ she made from noth - ing.

D.S. §§ al Coda

Coda Bridge:

Cm Cm7/B♭ F/A Cm Cm7/B♭ F/A

If you wrote me off, I'd understand it. 'Cause I've been on, some oth-cr plan - et.

Cm Cm7/B♭ F/A Fm9/A♭ B♭(add9)

So come pick me up, I've land-ed. And you will be...

Fm9/A♭ B♭(add9) Fm9/A♭ B♭(add9)

so _____ hap-py to know _____ I've come a - lone.

B♭m E♭/A♭ F

It's o - ver.

gliss.

B♭ Fm(add9) E♭ B♭(add9) A♭ E♭

Chorus:

B♭ E♭ B♭ E♭ B♭ E♭ B♭ E♭ B♭ Fm(add9)

Cm9 E♭ B♭ E♭

clouds came tum-bl-ing down. . And it's bye-bye, good-bye, I — tried.

B♭ Fm(add9) Cm9 E♭ B♭

Down falls the rain on the tel-e-phone czar, it's O. K. to call, now I'll an-swer, for my - self.—

Outro:

E♭

B♭

Fm

E♭

B♭



BASTARD

Words and Music by
BEN FOLDS

$\text{♩} = 136$

Em

Sheet music for the beginning of the song. The key signature is one sharp (F#). The tempo is indicated as $\text{♩} = 136$. The chord Em is shown. The bass line starts with eighth-note patterns. The vocal line begins with eighth-note patterns, followed by a melodic line with grace notes and slurs. A dynamic marking *mf* is present. A note at the bottom of the page says "Play 8vb if desired to avoid voice crossing".

Verse:

Em

D G

D G D

G C

Sheet music for the first part of the verse. The key signature is one sharp (F#). The vocal line continues with eighth-note patterns. Chords D, Em, D, G, D, G, C are marked above the staff. The lyrics "The old bas-tard left his ties and his suit." and "A brown box, moth-balls and bowl-ing shoes.." are written below the staff.

D

Em

D

G

Sheet music for the second part of the verse. The key signature is one sharp (F#). The vocal line continues with eighth-note patterns. Chords D, Em, D, G are marked above the staff. The lyrics "And his o-pin-ions so you'd nev-er have to ___ choose." are written below the staff.

And his o-pin-ions so you'd nev-er have to ___ choose..

Sheet music for the end of the verse. The key signature is one sharp (F#). The vocal line continues with eighth-note patterns. Chords D, Em, D, G are marked above the staff.

Bridge:

Pret-ty soon, you'll be an old bas-tard too.

You get small-er as the world gets big.

The more you know you know you don't know

"The Whiz Man" will nev-er fit you like "The Whiz Kid" -

§ Chorus:

— did.

So why you got-ta act like you know when you don't know?

It's O - key -

if you don't know ev-'ry-thing. Why you got-ta act like you

Em D C

*To Coda I ♪
To Coda II ♫*

A

know when you don't know.

It's O - kay _____

Verse:

C

Em

D G

— if you don't know ev'-ry-thing. —

Close your eyes, close your ears young man.

D G D G C

D Em D

You've seen and heard, all an old man can.

Spread the facts on the floor like a

G

D

G

D

G C

— fan. —

Throw a-way, the ones that make you feel bad.

A7 C7

Kids to-day are get-ting old too fast. They can't wait to grow up so they can kiss some *bust*

A Em/B C D.S. § al Coda I

They get nos-tal-gic 'bout the last ten years, be-fore the last ten years have passed. — So

Coda I

Φ A Asus4 A9/E Asus4/B C

It's O - key _____ if you don't know ev - 'ry-thing.

Interlude:

Em D Am/C C Em/B Am

C Em D Am/C C

sim.

(Bass cues) $\overbrace{3}$

(Bkgd. Vocals: Ahs and Bahs)

A musical score for a six-note blues scale. The score consists of three staves. The top staff shows a continuous eighth-note line with a key signature of one sharp. The middle staff shows a continuous eighth-note line with a key signature of one sharp. The bottom staff shows a continuous eighth-note line with a key signature of one sharp. The score is divided into six measures by vertical bar lines. Each measure contains a single note from the scale: C major 7th, A minor (flat), and C major 7th. The notes are connected by horizontal lines. Measure 1: C major 7th (E-G-B-C). Measure 2: A minor (flat) (A-B-D-E). Measure 3: C major 7th (E-G-B-C). Measure 4: A minor (flat) (A-B-D-E). Measure 5: C major 7th (E-G-B-C). Measure 6: A minor (flat) (A-B-D-E).

Am7 Cmaj7 A9(3)

Cmaj7 Am9

Cmaj7

Cmaj7 Am11 Cmaj7

Am13 Cmaj13

G6

mf

L.H.

Verses:

Em

mf

D

G

D

G

C

C

Tears land on a hand on a — chest. —

L.H.

The old bas-tard, had a par-a — digm ar-rest.

He got small-er as the world got big.

The more he knew he knew he didn't know. C (OP)

Bridge:

Em/B

A

r3

r3

r3

r3

r3

r3

The old bas-tard, had a par-a — digm ar-rest.

L.H.

A

r3

r3

r3

r3

r3

r3

r3

"TheWhizMan" nev-er fit him like "TheWhiz Kid" — did.

Fadd9

C

So

r3

r3

r3

r3

r3

r3

r3

"TheWhizMan" nev-er fit him like "TheWhiz Kid" — did.

Coda II

A Asus4 A9/E Asus4/B **C** *Hold back, tempo ad lib.*

Outro:

G **C** **A** **Bdim** **C**

(2nd time ad lib.)

G **G7** **C** **A** **Bdim** **C**

G **G7** **C** **A** **Bdim** **C**

I. **II.**

G **C** **A** **Bdim** **C** **Cmaj9**

GIVE JUDY MY NOTICE

Allegro $\text{J} = 130$

Words and Music by
BEN FOLDS

F Am Gm B♭

Ju - dy, — could an - y - one be loved _ an - y - more . than
I knew.. if I made it ea - sy for you, — you'd
Tears fall — but that don't mean noth - ing at all. — It's just 'cause I

C Csus C/G B♭ To Coda ♫ B♭maj7 Gm7/F F

I love you — and does it hurt you too? — But Ju - dy. —
settle for me, — yeah, e - ven - tu - al - ly. — But Ju - dy. —
said it first.. Yeah, that's why it hurts ya. —

Am Gm B♭ C Csus C/G

I've been feel-ing small _ to _ long.. I love you so _____ but
I won't be your [redacted] an-y-more .. and fol-lowyou 'round _____ and

B♭ B♭maj7 C Dm/G Dm/G

some-thing's wrong. — 'Cause I come run - ning when _ you want _____ here.
hold the door. — 'Cause I can't do _ this an - y long - er. —

C Dm Dm/G Bb

Dm Dm7/C Gm7/Bb Dm/A Gm7

Dm/A Am/E B♭/D Dm7 Gm11

but that could take a while. _____ And

Dm/A C/G Gm F/C B♭maj11 D.C. al Coda
N.C.

I've been liv - ing just _ to see _ you _ smile _ ev'-ry once _ in a while..

Coda B♭maj7 C Dm/C Am7/G C Dm Am/G Dm/G

And I'm not sor - ry if you're not sor - ry, _ Ooo.. And

C Am/G C Dm B♭ N.C. F/A

you're not sor - ry un - til I make _ you. _____ Give Ju - dy _ Bkgd. vcl. Ah, _

B♭ C/G C F/A B♭

C/G C F/A B♭

Gm C F/A B♭

Gm C F